

& MILE ZOLA, NOVELIST AND
EEFORMER 59

Michel, then called " Boulevard Sébastopol,
Five Gauche."
At that time the Chaumière was dead, the
Prado also had
disappeared, and the Closerie des Lilas —
afterwards known
as the Bal Bullier — had lately been renovated,
in fact
transformed, as Privat d'Anglemont recorded
in one of the
last sketches he wrote prior to his death in
1859. And
with the disappearance or alteration of the old dancing
places and *talagies*, with the demolition of many an ancient
den and haunt, the inhabitants of the Quartier and
their manners and customs were likewise altering.
In fact, there
was a great crisis in *la me de Bommé*. But though it was
no longer such as it had been pictured by Murger, such as
it had appeared to Theodore de Banville, who, recalling his
youth, described it "briefly yet forcibly a few years later,"¹ it
would be a mistake to imagine that it was altogether dead.
Alphonse Daudet, who arrived in Paris from Nîmes a few months before Zola entered the Lycée St. Louis, has shown that many of the old habits and customs remained. Again, the writer of these pages, who knew the Quartier Latin well in the last years of the Second Empire, can recall that vestiges of its former life clung to it even till the war of 1870. There were still a few tenth-year students, still a few *rapins*, still a few *grisettes*, of a kind, lingering within

¹ "Le Paris Guide par lea principatuc JSerivaiES de la France," Vol. II,
Paris, 1867.